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personages in the story to misunderstand the mountain woman in a manner that seems improbable, thereby doing all of them an injustice.

This excellent piece of bookmaking, from the University Press, is published by the Chicago firm of Way & Williams.

FROM JAPAN.

Most cultivated Japanese are wont to say they have no literature that an English-speaking people could enjoy, and this is no doubt largely true, from the extreme difficulty of taking their point of view. There are, however, a limited number of their romances, myths and poems, which, through the co-laboration of various English and American with Japanese scholars, have been translated for general reading. Chief among these is "The Loyal Ronins," esteemed by Japanese their greatest classic in pure romance, which was admirably rendered into English by Shiichiro Saito and the late Edward Greey some fifteen years ago.

A volume which contains under the rather misleading title of "Sunrise Stories," papers on various myths and poems, some account of their worship of Buddha, various representations of the drama and stage effects, and abridged versions of famous stories and novels, as collected and arranged by Roger Riordan and Tozo Takayanagi, is now before the public. The origin of the Japanese gods, as given here, is as poetic as that of the Greek gods and closely resembles their myths. Their sun-gods and moon-gods, the gradual evolution of the half-gods, the making of man and endowing the earth with fertility, is the same beautiful story to be found in the beginnings of every religion. The miracle stories, also, are paralleled by those of Christian countries. It is only in the form of their verse and the character of their romances that they widely differ from European nations.

These romances, when they are not political like the Ronins, are fanciful to the last degree; as unreal as a fairy story, and as artistic as the work of their brushes and pigments. Indeed, it is difficult to say whether the artistic vein, always uppermost in this interesting people, works more spontaneously with the brush or pen; their pictures are romances, their poems are pictures. Wonderful country, where every woman is named for a flower, every man for some phase of nature—a moral attribute.

The Sunrise stories include versions of the "Loyal Ronins," "The Victim of Love," here given as the adventures of a "Vagabond Priest," besides many other tales less widely known.

Perhaps the most interesting chapter, from some points of view, is the concluding one, in which Mr Takayanagi gives his personal reminiscences of the revolution of the '60's in Japan. The book, which is appropriately bound, with Japanese designs on cover and title page, is published by the Scribners.

FROM THE GERMAN POINT OF VIEW.

The new woman has so long been the subject of discussion that all, even her advocates, have become weary of it and willing to hear the praises of the old order; or, as the newspaper wit has it, the "newer" woman, who believes in domesticity and the pronouncedly feminine attitude.

But few perhaps will agree with the views of Laura Masholm Hausson, whose sketches of "Six Modern Women" have been translated from the German by Hermione Ramsden, and are published in this country by Roberts Brothers.

The six representative women are the two Russian geniuses, Sonia Kovalevsky and Marie Baskirtseff; Eleonora Duse; an English writer (happily unfamiliar in America), George Egerton; the Norwegian novelist, Amalie Skram, and Madame Kovalevsky's friend and biographer, Mme. Edgren-Leffler.

The reader naturally expects to find close studies of the intellectual and spiritual gifts of these talented women, and a discussion of their work, but finds no such thing. Laura Hausson remarks in her preface: "I have little